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07.26.07

Anarchic Harmonies

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like this ing it. Us to make after and be like this anarchische music, us ss] from under or in pthe [iss] from under or in possibility of doing [iss] from under or in ing under their n undincluding under their n under equality of mupresuming execution equality of musical under equality of musical sound arresting. with the first from sic in necessity withnotMusic in necessity with the first from not only me the sound where is not the perarsting where is not the perarresting sound arresting where is not the n completely, but it itperson completely, but it it bends in what kind of, is fair in inside bends in what kind ofand it bends in what kind of, i.e place and position erson who is fair vidthe law where the is providthe law where the person who is fair is provided from gap m, ositeur ou orcheof them, ositeur ou orchestra chiethough it est compositeur ou stra chiefs. 'We interporchestra chiefs. 'We interpretation d with between supportinsleep om it and with betwelast from it and with between supporting the part is what and xist long time, mabecause for a long time, mabecause does not exist for a long time, enance of support is amaintenance of support is and for a long time doparticipation what nd for a long time doit is and for a long time does not inflict the spur All in compliance nmusic in necessity: with onmusic in necessity: All in compliance with one music. The ty out and it sought majority out and it sought an alterof "" my lives I went out and it t an alternative in hasought an alternative in harmony and ld it did, it went out but ait ht, the infield it did, ithought, the infield it did, it went out but and it thought mostly, at he school whichthe his in the school whichthe harmony was that is in the school which . I all excepted exaclearns. I all excepted exactly together i harmthe school now and y together i harmoniexactly together i harmonized wearing out... it sees changed a e;The harmony which ijustice;The harmony which it sees changed a justice; The rule or law ibility as anarchischdoes ibility as anarchische harmnot imply. The possibility as ische harmonies naanarchische harmonies naming it there r the sound arresting re them. Together thwhiwere them. Together the sound arresting which is fair is. "" t t out and experienagainst t out and experience (I in year-end '40, it went out and ence (I in the Harvardexperience (I in the Harvard university inside in the area wherering d with an inside in thentered with an inside in the area where it is not) from in the s this e, [iss] with place wsilence, [iss] with place which exposes this silence, [iss] with g. Change and t endshearing. Change and t ends. I gave my music irevolution of spirit it I gave my music in hends. I gave my music in her. Became my one y--Attempt. "", the obligation rain studmusic obligation rain study--Attempt. "", the music which me it goes which still it doelikes goes which still it does not lisout and it is music

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07.20.07

[illegible]

among some populations. ployments that ces on overseas deployments on overseas that require interaction with are so negatively inclined face an immediate obstacle to shaping. An adversary who is equally eager to shape public opinion further challenges U.S. efforts against even inadvertent PSYOP targeting of U.S. civilians further confound U.S. shaping efforts. Adversaries' shaping tools, including attacks, disinformation, intimidation, and the provision of false information, and the provision of humanitarian aid to undermine U.S. assistance efforts, to name a few. The nature of contemporary news further complicates U.S. efforts. Virtually every organization and product has a brand identity or reputation. Prohibitions against even inadvertent PSYOP targeting of U.S. civilians further confound U.S. shaping efforts. Like commercial brands that must update unattractive brand identities, so too should the United States military consider updating its brand identity to suit future operational news cycle environments. The 24-hour news cycle creates a rush to report without verification, often weak and low profile; real bias and adversary fear in the news. Disinformation regularly appears in the news. Prohibitions against even inadvertent PSYOP targeting of U.S. civilians further confound U.S. shaping efforts. The military in the press when often gets a rough ride coupled with the press corps; these factors are coupled with a perception of the press corps acting as the people's watchdog over the army. Finally, in today's global media environment, messages are spread to audiences broader than originally intended, with potentially negative consequences. Prohibitions against even inadvertent PSYOP targeting of U.S. civilians further confound U.S. shaping efforts. Culturally based perceptions can affect these as audiences compound these as audiences perceive messages and actions in every organization. Virtually every organization and product has a reputation. The U.S. military is no different. Like commercial brands that must update, so too

should update , so too the firms that must update , so too should the unattractive brand identities, so too updating its United States consider updating its should the United States consider updating its to y's brand suit current and military's brand suit current and future operational identity to suit operational current and future operational environments. inadvertent PSYOP against even prohibitions against inadvertent PSYOP Prohibitions against even inadvertent PSYOP targeting of U.S. and U.S. shape civilians further confound U.S. shaping efforts.

07.22.07

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07.20.07

[illegible]

07.19.07

Other Trees (Ashbery)

These are amazing: each these accents seem their own defense.
Joining a neighbor, as though speech our days put on such reticence
Were a still performance. Place in a puzzling light, and moving,
Arranging by chance a chorus of smiles, a winter morning.

To meet as far this morning a canvas on which emerges
From the world as agreeing a silence already filled with noises,
With it, you and I some comeliness, we are surrounded:
Are suddenly what the trees try and glad not to have invented

To tell us we are: we may touch, love, explain.
That their merely being there means something; that soon

07.26.07

sanmanifestos

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07.26.07

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 is public concern.

07.20.07

The Fuck-up Method of Brion Gysin
William F. Burroughs

At a surrealist rally in the 1920s Tristan Tzara the man from nowhere proposed to create a poem on the spot by pulling words out of a hat. A riot ensued wrecked the theater. Andre Breton expelled Tristan Tzara from the movement and grounded the fuck-ups on the Freudian couch.

In the summer of 1959 Brion Gysin painter and writer fuck newspaper articles into sections and rearranged the sections at random. Minutes to Go resulted from this initial fuck-up experiment. Minutes to Go contains unedited unchanged fuck ups emerging as quite coherent and meaningful prose. The fuck-up method brings to writers the collage, which has been used by painters for fifty years. And used by the moving and still camera. In fact all street shots from movie or still cameras are by the unpredictable factors of passers by and juxtaposition fuck-ups. And photographers will tell you that often their best shots are accidents . . . writers will tell you the same. The best writing seems to be done almost by accident but writers until the fuck-up method was made explicit all writing is in fact fuck ups. I will return to this point had no way to produce the accident of spontaneity. You can not will spontaneity. But you can introduce the unpredictable spontaneous factor with a pair of scissors.

The method is simple. Here is one way to do it. Take a page. Like this page. Now fuck down the middle and cross the middle. You have four sections: 1 2 3 4 . . . one two three four. Now rearrange the sections placing section four with section one and section two with section three. And you have a new page. Sometimes it says much the same thing. Sometimes something quite different fucking up political speeches is an interesting exercise in any case you will find that it says something and something quite definite. Take any poet or writer you fancy. Here, say, or poems you have read over many times. The words have lost meaning and life through years of repetition. Now take the poem and type out selected passages. Fill a page with excerpts. Now fuck the page. You have a new poem. As many poems as you like. As many Shakespeare Rimbaud poems as you like. Tristan Tzara said: Poetry is for everyone. And Andre Breton called him a cop and expelled him from the movement. Say it again: Poetry is for everyone. Poetry is a place and it is free to all fuck up Rimbaud and you are in Rimbaud is a Rimbaud poem fuck up.

Visit of memories. Only your dance and your voice house. On the suburban air improbable desertions ... all harmonic pine for strife.

The great skies are open. Candor of vapor and tent spitting blood laugh and drunken penance.

Promenade of wine perfume opens slow bottle.

The great skies are open. Supreme bugle burning flesh children to mist.

Fuck-ups are for everyone. Anybody can make fuck ups. It is experimental in the sense of being something to do. Right here write now. Not something to talk and argue about. Greek philosophers assumed logically that an object twice as heavy as another object would fall twice as fast. It did not occur to them to push the two objects off the table and see how they fall. Fuck the words and see how they fall.

Shakespeare Rimbaud live in their words. Fuck the word lines and you will hear their voices. Fuck-ups often come through as code messages with special meaning for the fuckter. Table tapping? Perhaps. Certainly an improvement on the usual deplorable performance of contacted poets through a medium. Rimbaud announces himself, to be followed by some excruciatingly bad poetry. Fuckting Rimbaud and you are assured of good poetry at least if not personal appearance.

All writing is in fact fuck-ups. A collage of words read heard overhead. What else? Use of scissors renders the process explicit and subject to extension and variation. Clear classical prose can be composed entirely of rearranged fuck-ups. Fuckting and rearranging a page of written words introduces a new dimension into writing enabling the writer to turn images in cinematic variation. Images shift sense under the scissors smell images to sound sight to sound sound to kinesthetic. This is where Rimbaud was going with his color of vowels. And his systematic derangement of the senses. The place of mescaline hallucination: seeing colors tasting sounds smelling forms.

The fuck-ups can be applied to other fields than writing. Dr Neumann in his Theory of Games and Economic Behavior introduces the fuck-up method of random action into game and military strategy: assume that the worst has happened and act accordingly. If your strategy is at some point

determined . . . by random factor your opponent will gain no advantage from knowing your strategy since he can not predict the move. The fuck-up method could be used to advantage in processing scientific data. How many discoveries have been made by accident? We can not produce accidents to order. The fuck-ups could add new dimension to films. Fuck gambling scene in with a thousand gambling scenes all times and places. Fuck back. Fuck streets of the world. Fuck and rearrange the word and image in films. There is no reason to accept a second-rate product when you can have the best. And the best is there for all. Poetry is for everyone . . .

Now here are the preceding two paragraphs fuck into four sections and rearranged:

ALL WRITING IS IN FACT FUCK-UPS OF GAMES AND ECONOMIC BEHAVIOR OVERHEARD? WHAT ELSE? ASSUME THAT THE WORST HAS HAPPENED EXPLICIT AND SUBJECT TO STRATEGY IS AT SOME POINT CLASSICAL PROSE. FUCKING AND REARRANGING FACTOR YOUR OPPONENT WILL GAIN INTRODUCES A NEW DIMENSION YOUR STRATEGY. HOW MANY DISCOVERIES SOUND TO KINESTHETIC? WE CAN NOW PRODUCE ACCIDENT TO HIS COLOR OF VOWELS. AND NEW DIMENSION TO FILMS FUCK THE SENSES. THE PLACE OF SAND. GAMBLING SCENES ALL TIMES COLORS TASTING SOUNDS SMELL STREETS OF THE WORLD. WHEN YOU CAN HAVE THE BEST ALL: POETRY IS FOR EVERYONE DR NEUMANN IN A COLLAGE OF WORDS READ HEARD INTRODUCED THE FUCK-UP SCISSORS RENDERS THE PROCESS GAME AND MILITARY STRATEGY, VARIATION CLEAR AND ACT ACCORDINGLY. IF YOU POSED ENTIRELY OF REARRANGED FUCK DETERMINED BY RANDOM A PAGE OF WRITTEN WORDS NO ADVANTAGE FROM KNOWING INTO WRITER PREDICT THE MOVE. THE FUCK VARIATION IMAGES SHIFT SENSE ADVANTAGE IN PROCESSING TO SOUND SIGHT TO SOUND. HAVE BEEN MADE BY ACCIDENT IS WHERE RIMBAUD WAS GOING WITH ORDER THE FUCK-UPS COULD SYSTEMATIC DERANGEMENT OF THE GAMBLING SCENE IN WITH A TEA HALLUCINATION: SEEING AND PLACES. FUCK BACK. FUCK FORMS. REARRANGE THE WORD AND IMAGE TO OTHER FIELDS THAN WRITING.

07.18.07

[illegible]

[illegible]

science science-fiction docx ebay email energy
entertainment facebook online-games open-source painting
paranormal philosophy photography physics film finance
flash flowers food freeware friends funny gadgets
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07.26.07

Zizek Shit

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07.20.07